

Zwiri

Symphonische Dichtungen

nach Longfellow's „Lied von Hiawatha“

für
grosses Orchester

componirt
von

Jugo Krahn.

OP. 43.

Nº 1. Minnehaha. Partitur Pr. M. 7.50 netto.

Orchesterstimmen Pr. M. 12 _ netto.

(Duplirstimmen je M. _ 60 netto.)

Für Pianoforte zu 4 Händen

vom Componisten. Pr. M. 2.50.

Nº 2. Hiawatha. Partitur Pr. M. 12 _ netto.

Orchesterstimmen Pr. M. 24 _ netto.

(Duplirstimmen je M. 1.20 netto.)

Für Pianoforte zu 4 Händen

vom Componisten. Pr. M. 3 _.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.
Gr goldene Medaille.

D. RAHTER,
HAMBURG UND LEIPZIG.

Copyright 1902 by D. Rahter.

Hiawatha.

Secondo.

Hugo Kaun, Op. 43. N^o 2.

Vivace moderato.

Piano.

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system is marked 'Piano' and 'Vivace moderato'. It features a bass line with chords and a treble line with a melodic line. The second system continues the piece, marked 'p' and 'f'. The third system is marked 'mf' and 'ff'. The fourth system is marked 'mf' and 'f'. The fifth system is marked 'f' and 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

Hiawatha.

Primo.

Hugo Kaun, Op. 43. N^o 2.

Vivace moderato.

Piano.

The musical score is written for piano and is in 6/8 time, key of B-flat major. It begins with a tempo marking of 'Vivace moderato'. The score is divided into sections A and B. Section A starts at measure 10 and ends at measure 18. Section B starts at measure 19 and ends at measure 26. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also trills and slurs throughout the piece. The piano part is the primary focus, with the right hand playing chords and the left hand playing a more active line.

Secondo.

This musical score, titled "Secondo.", is written for piano and organ. It consists of six systems of music, each with a piano part on the left and an organ part on the right. The key signature is B-flat major (two flats). The organ part features a prominent melodic line in the right hand, often with a "C" (Crescendo) marking above it, and a supporting bass line in the left hand. The piano part provides harmonic accompaniment with chords and moving lines. Dynamics are indicated throughout: *ff* (fortissimo) appears in the first system, *mf* (mezzo-forte) in the third, *p* (piano) in the fourth, and *pp* (pianissimo) in the fifth. Chord markings "C" and "D" are placed above the organ part in the first and third systems, respectively. The score concludes with a final organ flourish in the sixth system.

Secondo.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4.

The first system begins with a piano introduction marked *p dolce*. The second system features a forte *f* dynamic and a section marked *F*. The third system includes a mezzo-forte *mf* dynamic. The fourth system is marked *G* and features a section with a forte *f* dynamic. The fifth system is marked *Più mosso* and features a fortissimo *ff* dynamic, with an *accel.* marking. The sixth system is marked *H* and features a fortissimo *fff* dynamic, with a *ruhiger werden* marking.

p dolce

f

mf

accel.

Più vivo

ff

fff

ruhiger werden

Secondo.

The musical score is written for piano and consists of six systems, each labeled with a letter above the right-hand staff:

- I**: First system, starting with *mf* in the left hand and *pp* in the right hand.
- K**: Second system, starting with *p dolce* in the right hand.
- L**: Third system, starting with *mf dolce* in the left hand and *pp* in the right hand.
- M**: Fourth system, starting with *pp* in the left hand and *p* in the right hand.
- N**: Fifth system, starting with *pp* in the left hand and *p* in the right hand.
- O**: Sixth system, starting with *p* in the right hand.

The score includes various musical notations such as slurs, trills, and dynamic markings (*mf*, *pp*, *p*, *dolce*). The right-hand staff often features complex chordal textures and melodic lines, while the left-hand staff provides harmonic support with chords and moving lines.

I K

2 *pp* 1 *p dolce*

L

2 *pp* *p*

pp

M

p dolce 1 *mf*

N

p 3 *p* *p* *p* *stacc.*

8 *stacc.* 8 *trm*

Secondo.



First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features eighth-note chords, with measures 1 and 3 marked with an '8' and a dashed line. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 1.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords, marked with an '8' and a dashed line in measures 5 and 7. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. Measures 9 and 10 include trills (*trm*) in both hands. Measures 11 and 12 feature a melodic line in the right hand with a crescendo hairpin and a descending eighth-note line in the left hand.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are marked with a forte (*f*) dynamic. Measures 15 and 16 are marked with a piano (*p*) dynamic. The right hand has a melodic line with a crescendo hairpin, while the left hand plays a descending eighth-note line.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with a crescendo hairpin, marked with an 'R' in measure 17. The left hand continues with the eighth-note accompaniment, marked with a piano (*p*) dynamic.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with a crescendo hairpin. The left hand continues with the eighth-note accompaniment.

Seventh system of musical notation, measures 25-28. Measures 25 and 26 include trills (*trm*) in both hands. Measures 27 and 28 feature a melodic line in the right hand with a crescendo hairpin and a descending eighth-note line in the left hand.

Secondo.

S T

fp *p* *p*

pp

mf *p* *pp* *ppp*

V

W Vivace.

ppp *p stacc.*

immer stacc. p

X

p

The musical score is written for piano and voice. It consists of seven systems of staves. The piano part is in the lower register, and the voice part is in the upper register. The score includes various dynamics such as *fp*, *p*, *pp*, *ppp*, *mf*, and *p stacc.*. There are also markings for *immer stacc. p* and *V*. The tempo is marked *Vivace.* for the section starting with 'W'. The score is divided into sections labeled S, T, V, W, and X. The key signature is one flat (B-flat).

Primo.

S

fp *f*

T

f

V W Vivace.

p

X

mf

Y Più vivo.

The musical score is written for piano and organ. It consists of six systems of music. The first system shows the piano part with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system continues the piano part, with a *p* marking. The third system shows the organ part with a melody in the right hand and a bass line in the left hand, marked *p stacc.*. The fourth system continues the organ part, with a *1* marking. The fifth system shows the piano part with a melody in the right hand and a bass line in the left hand, marked *ff*. The sixth system continues the piano part, with a *2* marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

1

p stacc.

2

3

ff

Y Più vivo.

First system of musical notation. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a similar pattern. A dynamic marking *p* (piano) is present in the left hand.

Second system of musical notation. The right hand features a melodic line with a trill-like figure marked with a 'Z' and an accent. The left hand continues with a rhythmic accompaniment. A dynamic marking *mf* (mezzo-forte) is present in the right hand.

Third system of musical notation. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment with some slurs. There are several dynamic markings, including *mf* and *f*.

Fourth system of musical notation. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *p stacc.* (piano staccato) is present in the left hand. A first ending bracket labeled '1' spans the first two measures of the system.

Fifth system of musical notation. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *f* (forte) is present in the left hand. A second ending bracket labeled '2' spans the last two measures of the system.

Sixth system of musical notation. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *sfz* (sforzando) is present in the right hand. A third ending bracket labeled '3' spans the last two measures of the system.

4

ff

5

mf

6

mf espressivo

p

7

pp

8

pp *pk.*

Hr.

pp

First system of the musical score. It features a piano introduction with a trill in the right hand and a series of chords in the left hand. The tempo is marked '2.' and the dynamics include 'tr' and 'ff'.

Second system of the musical score. It continues the piano introduction with a trill in the right hand and a series of chords in the left hand. The dynamics include 'tr' and 'ff'.

Third system of the musical score. It features a piano introduction with a trill in the right hand and a series of chords in the left hand. The dynamics include 'tr' and 'mf'.

Fourth system of the musical score. It features a piano introduction with a trill in the right hand and a series of chords in the left hand. The dynamics include 'mf'.

Fifth system of the musical score. It features a piano introduction with a trill in the right hand and a series of chords in the left hand. The dynamics include 'mf espressivo'.

Sixth system of the musical score. It features a piano introduction with a trill in the right hand and a series of chords in the left hand. The dynamics include 'dolce'.

9

pp

10

mf

2

sfz

2

pp

11

p

pp

2

pp

3

12

Tranquillo.

p

13

p

pp

14

mf

pp

9

pp

1

10

11

f

sfz

p

pp

pp

12

Tranquillo.

pp

p

13

14

p

2

mf espress.

15

16

15

Measures 15-17 of the first system. Measure 15 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two flats (Bb, Eb). Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. The system concludes with a repeat sign and the number 16.

16

17

16

Measures 16-17 of the second system. Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. The system concludes with a repeat sign and the number 16.

18 Tempo I.

Measures 18-19 of the third system. Measure 18 is marked *Tempo I.* and *mf*. Measure 19 is marked *f*. The system concludes with a repeat sign and the number 19.

19

Measures 19-20 of the fourth system. Measure 19 is marked *ff*. Measure 20 is marked *sfz*. The system concludes with a repeat sign and the number 20.

20

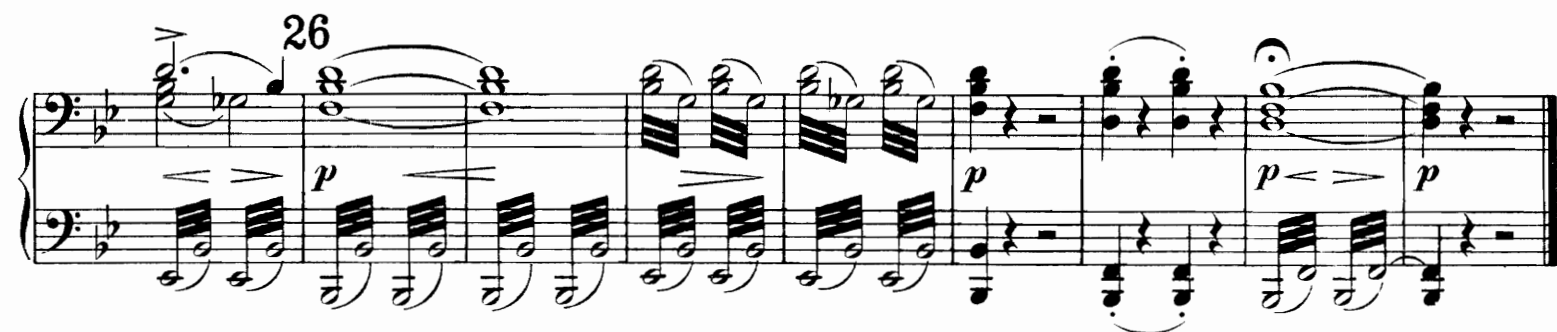
poco a poco accelerando

Measures 20-21 of the fifth system. Measure 20 is marked *mf*. Measure 21 is marked *poco a poco accelerando*. The system concludes with a repeat sign and the number 21.

20

21

Measures 20-21 of the sixth system. Measure 20 is marked *tr*. Measure 21 is marked *tr*. The system concludes with a repeat sign and the number 21.



First system of musical notation, measures 20-22. The right hand features trills (tr) and a series of chords. The left hand has chords and a forte (f) dynamic marking.

Second system of musical notation, measures 21-22. The right hand has a series of chords. The left hand has a series of chords and a sfz ff dynamic marking.

Third system of musical notation, measures 23-24. The right hand has a series of chords and a 3-measure rest. The left hand has a series of chords and a f espress. dynamic marking.

Fourth system of musical notation, measures 24-25. The right hand has a series of chords and a 3-measure rest. The left hand has a series of chords and a f dynamic marking.

Fifth system of musical notation, measures 25-26. The right hand has a series of chords and a 3-measure rest. The left hand has a series of chords and a mf dynamic marking.

Sixth system of musical notation, measures 26-27. The right hand has a series of chords and a 3-measure rest. The left hand has a series of chords and a p dynamic marking.

Seventh system of musical notation, measures 27-28. The right hand has a series of chords and a 3-measure rest. The left hand has a series of chords and a p dynamic marking.

Verlag von D. Rahter in Leipzig.

Claviermusik

für 2 und 4 Spieler.

Für Clavier zu 4 Händen.

Cui, C. Ouverture zur komischen Oper „Der Sohn des Mandarin“. 2 30	Knorr, Iwan. Op. 2. 6 kleine Stücke. Heft II. 4. Menuetto. 5. Notturmo. 6. Alla Zingarese. 1 30	Ramsöe, Wilhelm. Krönungsmarsch für grosses Orchester. Arr. vom Componisten. . . 1 80	Tschaikowsky, P. Op. 64. 5. Symphonie für grosses Orchester. Arr. von S. Taneeff 15 —
Dargomischsky, A. Slawische Tarantella zum vierhändigen Spiel mit Jemandem, der gar nicht Clavier spielt. 1 75	Kündinger, August. Op. 15. Gnomnreigen. Charakteristisches Tonstück. 1 50	Resch, Johann. Op. 150. Frauenhuldigung. Gavotte Les cent Vierges. Valse sur des motifs de Ch. Lecocq. 2 25	Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Uebertragen von A. Silotti. 2 50
Davidoff, C. Op. 21. Die Gaben des Terek. Symphonisches Bild für Orchester nach einer Dichtung von Lermontoff. Arr. für Pfte. zu 4 Händen von S. A. Malosemoff. 4 —	Longo, Alessandro. Op. 6. Souvenirs de l'Enfance. Petits Morceaux. Compl. 4 —	Riemann, Hugo. Op. 49. Sonatine (Gdur), ohne Octavenspinnungen. 3 —	Op. 67. Hamlet. Phantasia-Ouverture für grosses Orchester. Arr. von H. Paschulski. 5 —
Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. . . 7 50	No. 1. Berceuse. — 80	Taniewicz, Alexandre. Op. 9. Suite pour grand Orchestre. I. Introduction. II. Sérénade. III. Berceuse. IV. Valse. V. Réverie. VI. Finale. Réduction par l'auteur. 8 —	Op. 67b. Hamlet, von W. Shakespeare. Ouverture, Melodramen, Märsche und Entr'actes f. kleines Orchester. Arr. von E. Langer 13 50
Förster, Alban. Op. 64. 3 Sonatinen. Zum Gebrauch beim Unterricht. 2 50	No. 2. Prière du soir. — 80	Tschaikowsky, P. Op. 18. La Tempête. Fantaisie pour Orchestre (d'après le drame de Shakespeare). Arr. par E. Langer. 6 —	Potpourri aus der Oper „Pique-Dame“. (Op. 68 (E. Langer). . . 4 50
No. 2. F. 2 50	No. 3. Noël. Pastorale. — 80	Op. 24. Eugen Onegin. Lyrische Scenen in 3 Aufzügen nach A. Puschkine. Arr. von A. Hubert. 24 —	Potpourri a. d. Oper „Jolanthe“. (Op. 69 (E. Langer). 5 —
No. 3. G. 2 50	No. 4. Légende. 1 50	Daraus einzeln:	Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncellos). Arr. par H. Paschulski 15 —
Glinka, M. Minuetto, tiré du Quatuor Fa majeur (Oeuvres posthumes No. 10), arr. par l'auteur. 1 —	No. 5. Carnaval. Arlequin. — 80	Polonaise. 3 —	Op. 71. Der Nussknacker (Casse-Noisette). Ballet-Feuic in 2 Acten. Vollständiger Clavierauszug zu 4 Händen von A. Arensky. netto 30 —
Gouvy, Theodor. Op. 84. Zweite Serenade für Flöte, 2 Violinen, Viola, Violoncell und Contrabass oder Flöte u. Streichorchester. I. Tema con variazioni. II. Scherzo. III. Lamento. IV. Ron-do giocoso. Arr. vom Componisten 6 —	No. 6. Marche. 1 —	Walzer. 3 —	Potpourri aus dem Ballet „Der Nussknacker“ (Casse-Noisette), Op. 71 (E. Langer). 5 —
Arr. par l'auteur. 1 —	Meyer-Helmund, Erik. Op. 14. Walzer. 3 —	— Potpourri 5 —	Op. 71a. Suite pour grand Orchestre, tirée de la partition du ballet Casse-Noisette (Der Nussknacker). I. Ouverture miniature. II. Danses caractéristiques: a) Marche; b) Danse de la Fée Dragée; c) Trépas, danse russe; d) Danse arabe; e) Danse chinoise; f) Danse des miriltons. III. Valse des fleurs. Arr. par E. Langer 10 —
Henselt, Adolphe. Canon (Oeuvre posthume). 1 —	Op. 95. Wonnentraum. (Blissful Dream.) Intermezzo f. Orchester 1 80	Op. 31. Slavischer Marsch für Orchester. Neue Ausgabe. Arr. von A. Batalina. 4 —	Elegie (No. II) für Streichorchester. Uebertragen von E. Langer. . . 1 80
Malenzeit, Dreistimmiger Frauenchor. Arr. vom Componisten. — 80	Minkowsky, Louis. Roxana-Marsch aus dem Ballet: „Roxana, die schöne Montenegri-nerin“, übertragen von Johann Resch. 1 30	Op. 36. 4. Symphonie. Arr. 15 —	Festmarsch zur Krönung seiner Majestät Kaiser Alexander III. Arr. von E. Langer. 3 —
Sehnsucht. Melodie pour Piano. Arr. par l'auteur. 1 —	Nápravnik, Eduard. Op. 18. „Démon“ (d'après le poème de Lermontoff). 3me Symphonie pour Orchestre. Arr. par l'auteur. 10 —	Op. 43. Suite. (Introduction und Fuge. Divertissement. Andante. Marche miniature. Scherzo. Gavotte.) Arrangement. 12 —	Hopak. Danse cosaque de l'opéra „Mazeppa“. Arr. par E. Langer 3 —
Hermann, Florian. Compos. No. 21. Hommage-Valse 2 40	Op. 20. Danses nationales. 2 —	— Daraus einzeln: No. 4. Marche miniature. 1 50	Marche militaire (E. Langer). . 1 50
Huber, Hans. Op. 68. Musik zu R. Kelterborn's Märchen „Florestan“. 7 —	No. 1. Polonaise. 2 —	Op. 45. Capriccio italien pour grand Orchester. Arrangement par l'auteur. Nouvelle édition. . . 6 —	Marche solennelle (E. Langer). . 2 50
Kleinmichel, Richard. Op. 51. Musikalische Streifzüge. 10 Stimmungs- u. Charakterbilder. Heft I. Complet. 4 50	No. 2. Casatschiok. 3 25	Op. 48. Serenade für Streichorchester. Neue, vom Componisten revidirte Ausgabe. (J. Pezzo in forma di Sonatina. II. Walzer. III. Elegie. IV. Finale (Tema russo!)) Arr. vom Componisten 10 —	Wilm, Nicolai von. Op. 25. Suite (Bdur). Compl. . . 5 —
Einzeln:	No. 3. Danse russe. 3 75	Daraus einzeln:	Einzeln:
No. 1. Am deutschen Rhein. . . 1 30	No. 4. Valse. 3 50	No. 2. Walzer. 1 80	No. 1. Præambulum. 1 50
No. 2. Russische Steppenfahrt. . 1 —	No. 5. Tarentelle. 3 —	No. 3. Elegie. 1 80	No. 2. Romanze. 1 20
No. 3. Norwegisches Fischerlied. 1 —	No. 6. Mazurka. 3 —	Op. 49. „1812“. Ouverture für grosses Orchester. Arr. 6 —	No. 3. Intermezzo. 1 20
No. 4. Englischer Matrosentanz. . 1 —	Op. 33. Festmarsch über den Marsch Peters des Grossen und ein russisches Volkslied f. grosses Orchester. Arr. vom Componisten 2 —	Op. 50. Trio für Pianoforte, Violine und Violoncell. Arr. von E. Langer. 15 —	No. 4. Menuett. 1 20
No. 5. Italienisches Ständchen. . . — 80	Marcia funebre du Quatuor pour Piano, Violon, Alto et Violoncelle. Op. 42. Arr. par l'auteur. 2 —	Op. 61. Mozartiana. Suite No. 4. 4 Stücke von W. A. Mozart. (I. Gigue. II. Menuett. III. Gebet. IV. Thema mit Variationen) für Orchester übertragen. Arr. von E. Langer. 4 50	No. 5. Finale. 2 —
Heft II. Complet. 5 —	Pirani, Eugenio. Op. 27. Chansons populaires italiennes. Impromptus. Compl. Séparément: 5 —		Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. Arr. vom Componisten. 8 —
Einzeln:	No. 1. Marinaresca. (Napoletana). — 80		Zoder, Max. Op. 6. Deutsche Tanzweisen. 7 Stücke. Heft I (No. 1—4). 2 50
No. 6. In der Pusza. 1 30	No. 2. La belle Giguglin. (Milanese). — 80		Heft II (No. 5—7). 2 —
No. 7. Am Guadalquivir. 1 —	No. 3. La biondina in gondolella. (Veneziana). — 80		
No. 8. Chansonnette. 1 —	No. 4. Tarantella. 1 —		
No. 9. In den Alpen. 1 —	No. 5. E morta! (Napoletana). . . — 80		
No. 10. Tscherkessen-Marsch. . . . 1 —	No. 6. „Ti voglio bene assai!“ (Napoletana). — 80		
Knorr, Iwan. Op. 2. 6 kleine Stücke. Heft I. 1. Wiegenlied. 2. Scherzino. 3. Russisch. 1 —	No. 7. Santa Lucia. — 80		
	No. 8. „Tritomba!“ — 80		
	Popper, David. Op. 33. Tarantelle für Violoncell mit Pianoforte. Arr. von Rich. Kleinmichel. 3 50		

Für 2 Claviere zu 4 u. zu 8 Händen.

Für 2 Claviere zu 4 Händen.	Für 2 Claviere zu 4 Händen.	Für 2 Claviere zu 4 Händen.	Für 2 Claviere zu 8 Händen.
Arensky, Anton. Op. 2. Concert für Pianoforte m. Begleitung des Orchesters. Neue Ausgabe, mit Fingersatz und Vortragsbezeichnungen versehen von P. Pabst. Für 2 Pianoforte (2 Exempl. der Solostimme m. unterlegtem zweiten Pianoforte). . . 16 —	Tschaikowsky, P. Op. 23. Concert (No. 1 Bmoll) für Pianoforte mit Begleitung des Orchesters. Neue, vom Componisten revidirte Ausgabe. (2 Expl. der Solostimme mit unterlegtem zweiten Pianoforte). 24 —	Tschaikowsky, P. Op. 56. Fantasia de Concert pour Piano avec accomp. d'Orch. Nouv. Edition avec Append. Pour 2 Pianos (2 Exempl. de la partie de Piano) . . 18 —	Tschaikowsky, P. Op. 2 No. 3. Chant sans paroles 2 —
Cui, César. Op. 18. Marche solennelle pour Orchestre. (Zur Ausführung 2 Expl. nöthig.) 4 —	Op. 43. Divertimento aus der Suite. Arr. von A. Schäfer. . . . 3 —	Op. 66. Walzer a. d. Ballet „Dornröschen“. Arr. v. A. Schäfer. . . 2 40	Op. 31. Slavischer Marsch für Orchester. Uebertragen von E. Langer. 6 —
Longo, Alessandro. Op. 30. Thema mit Variationen (Zur Ausführung 2 Expl. nöthig.) 5 —	Op. 44. Concert (No. 2 Gdur) für Pianoforte mit Begleitung des Orchesters. Neue Ausgabe, revidirt und nach den Angaben des Componisten gekürzt von A. Silotti. (2 Expl. der Solostimme mit unterlegtem zweiten Pianoforte). 30 —	Op. 68. Phantasia über Motive der Oper „Pique-Dame“. Arrangement von A. Schäfer. 3 60	Op. 48. Serenade für Streichorchester. Arr. von E. Langer. . . 15 —
Nápravnik, Eduard. Op. 27. Concerto symphonique (Amoll) pour Piano et Orchestre (2 Expl.) 15 —	Op. 45. Grand Duo d'après le „Capriccio italien“, pour Orchestre. Arr. par Ed. Langer. (2 Expl.) 15 —	Op. 75. Concert (No. 3 Esdur) für Pianoforte mit Begleitung des Orchesters. (2 Exempl. der Solostimme m. unterl. zweiten Pfte. 18 —	Op. 48 No. 2. Walzer aus der Serenade f. Streichorchester, übertragen von A. Schaefer. . . 4 —
Op. 39. Fantasia russe pour Piano et Orchestre. (2 Expl.) 8 —	Op. 48 No. 2. Walzer aus der Serenade für Streichorchester (D. Platonow). 2 40	„Eugen Onegin“, Paraphrase de Concert de Paul Pabst (Op. 81). Arr. par A. Jaroszewski. 6 —	Op. 49. „1812“. Ouverture für grosses Orchester, übertragen von E. Langer. 8 —
Sadler, Login. Op. 6. Phantasia über russische Volksweisen für Pianoforte mit Orchester. (2 Expl.) 6 —	Op. 50. Trio für Pianoforte, Violine und Violoncell (das zweite Pianoforte von P. W. Zapolsky) 24 —	— Schäferspiel a. der Oper „Pique-Dame“. Arr. v. A. Schäfer. 4 —	Op. 64. 5. Symphonie f. grosses Orchester. Uebertragen von E. Langer. 25 —
	— Das zweite Pianoforte allein 9 —	Op. 61. Mozartiana. Suite No. 4. 4 Stücke von W. A. Mozart. (I. Gigue. II. Menuett. III. Gebet. IV. Thema mit Variationen) für Orchester übertragen. Arr. von E. Langer. 4 50	Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, übertr. von E. Langer. 5 —
		— Walzer aus „Eugen Onegin“, Uebertragen von A. Schäfer. . . . 4 —	Polonaise aus „Eugen Onegin“, übertragen von E. Langer. 6 —
		Hopak aus der Oper „Mazeppa“ (A. Schäfer). 3 —	Walzer aus „Eugen Onegin“, übertragen von E. Langer. 6 —